

Nathan Ng Catlin

What Goes on Behind a Windowpane

March 24 - April 30, 2022

DAVIDSON



Nathan Ng Catlin

Outside Myself

2022

found door with stained glass

72 x 36 x 6 inches



Nathan Ng Catlin
Beyond the Waves of Rooftops
2022
Acrylic on panel with stained glass
and lights
49 x 61 inches



Nathan Ng Catlin
A Labor of Love 1 & 2
2022
Ceramic teapot
Approx. 7 x 8 x 8 inches



Nathan Ng Catlin
*To Have Lived and Suffered in
Some One Besides Myself*
2022
Acrylic on panel with stained glass
and lights
49 x 73 nches



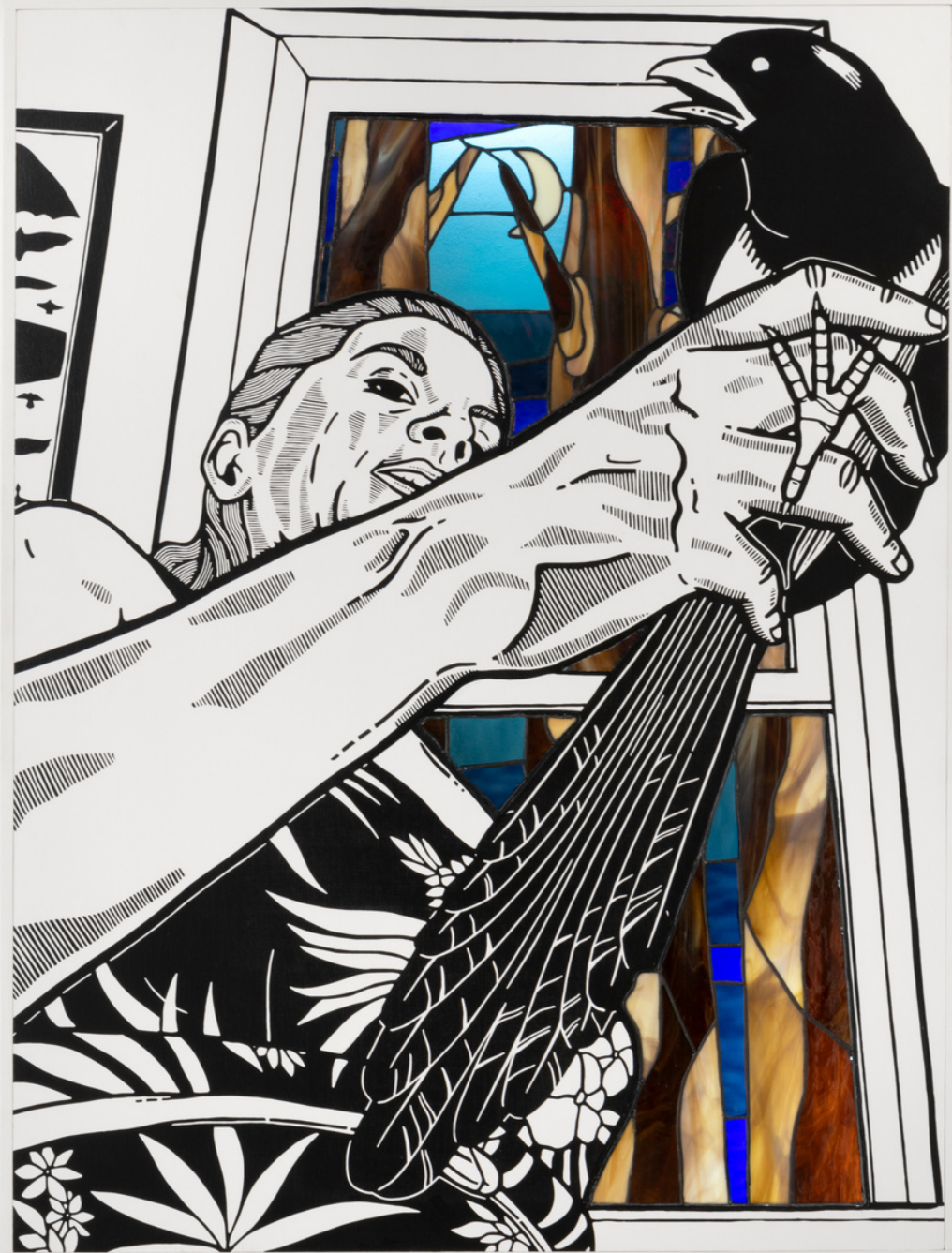
Nathan Ng Catlin
Untitled (Glass hatchet)
2022
Glass
11 x 5 x 1 inches



Nathan Ng Catlin
*Are You Sure Your Story is the
Real One*
2022
Acrylic on panel with stained glass
and lights
50 x 38 inches



Nathan Ng Catlin
Conversing
2021
Glass teapot
9 x 9 x 9 inches



Nathan Ng Catlin

*To Feel the Very Nature of the
Creature that I Am*

2022

Acrylic on panel with stained glass
and lights

50 x 38 inches



Nathan Ng Catlin
Candlelight
2022
Ceramic teapot
10 x 9 x 9 inches



Nathan Ng Catlin
Candlelight
2022
Ceramic teapot
10 x 9 x 9 inches



Nathan Ng Catlin
Searching
2022
Acrylic on canvas
51 1/2 x 31 1/2 inches



Nathan Ng Catlin
A Place to Rest
2019
Ceramic teapots
14 1/2 x 7 1/2 x 7 1/2 inches



Nathan Ng Catlin

Outside

2022

Acrylic on canvas

57 1/2 x 37 1/2 inches



Nathan Ng Catlin
*Or Rather Her Legend (Eyes
Closed)*
2022
Stained glass
25 x 19 inches



Nathan Ng Catlin
Or Rather Her Legend (Eyes Open)
2022
Stained glass
25 x 19 inches

Davidson Gallery presents *What Goes on Behind a Windowpane*, an exhibition of new work by Nathan Ng Catlin. The work in the exhibition includes painting, ceramic, stained glass, and found objects, each indicative of Catlin's signature clear line style and his ability to work in virtually any medium. The title of the exhibition and many of the works in it are taken from the Charles Baudelaire poem "Windows" but references the artist's – and every person's – experience over the past two years. Windows appear in nearly every work, creating physical and visual thresholds through which people see and are seen, creating a voyeuristic effect as the subjects do not know they are being watched. Like many artists, Catlin spent the majority of the pandemic working in his studio or sitting at home, looking out the window at a world that seemed to stand still, even as the inexorable march of time and nature continued to run their course. The stained glass is most obviously associated with church windows, which Catlin subverts to make profane the normally sacred narrative that they impart, while also sanctifying the interiority that we were all forced to experience.

While uncertainty reigned so too did civil and social unrest, creating a metaphysical window through which we viewed the world, and saw ourselves as though in partial reflection. Catlin's work always maintains a certain degree of allegorical mystery. Each image is a frozen snapshot that exists in a moment just before or after a significant event, following a narrative known in full only to the artist, but understandable to all as part of the human condition. The sense of being watched by unseen eyes, the inherent eeriness of being alone in the woods, or even the way we distract ourselves from the real-world events going on just outside. As Beaudelaire wrote in "Windows", "What we can see in daylight is always less interesting than what happens behind a windowpane," Catlin captures this emotion as he deftly transitions between different mediums and scale to achieve a singular new series.

Nathan Ng Catlin is a multi-disciplinary artist who lives and works in Brooklyn, NY. As a mixed-race first-generation Asian American from southern California, Catlin is interested in the complex narratives that arise from distinctions (culture, views on morality, etc.) that bring people together and separate them. His work is representational and figurative, featuring human interactions that draw inspiration from classical paintings, comic books, and tattoos. Catlin received his BFA in printmaking from the San Francisco Art Institute in 2007 and his MFA from Columbia University in 2012. He works in multiple mediums including printmaking, painting, ceramics, stained glass, and mosaic. This is his second solo exhibition with Davidson Gallery.

